



School of Music
University of Missouri

2024-2025 Series | Large Ensemble

University Philharmonic Orchestra

Dr. John McKeever, conductor

**Featuring
Sarah Hasekamp, marimba**

**September 22, 2024 | 3:00pm
Missouri Theatre**

Program

The Oak **Florence Price**
(1887-1953)

Prism Rhapsody **Keiko Abe**
(b. 1937)

Sarah Hasekamp, marimba

intermission

Scheherazade **Nikolai Rimsky-Korsakov**
(1844-1908)

- I. The Sea and Sinbad's Ship
- II. The Story of the Kalendar Prince
- III. The Young Prince and Princess
- IV. Festival in Baghdad – The Sea – Shipwreck – Conclusion

Biographies

Sarah Hasekamp is currently an Assistant Band Director at Battle High School in Columbia, Missouri. In this position she teaches high school students in marching band, percussion ensemble, and music theory. She also travels to Lange and Oakland middle schools to work with beginning percussion students.

Ms. Hasekamp graduated in the Spring of 2024 with a Master of Music in Percussion Performance from the University of Missouri. She received her Bachelor of Music in Music Education from Murray State University. While a student at Mizzou, Ms. Hasekamp was selected as a 2024 Emerging Artist and performed in multiple recitals and various ensembles, including the University Philharmonic Orchestra, University Wind Ensemble, and Columbia Civic Orchestra. Ms. Hasekamp was heavily involved in the Percussion Ensemble and World Percussion Ensemble while at Mizzou both as a performer and educator. Recently, Ms. Hasekamp participated in the Mizzou International Composers Festival, performing *Cut Off* by Utku Asuroglu during the New Music Ensemble concert.

Ms. Hasekamp was honored to be selected as one of the 2024 Mizzou Soloist Competition winners and is excited to return to Mizzou and share Keiko Abe's work with the University Philharmonic Orchestra.

John McKeever is the Director of Orchestral Activities at the University of Missouri in Columbia, MO. In 2022/23 Dr. McKeever was the Assistant Conductor for the University of North Carolina School of the Arts Symphony Orchestra. Additionally, Dr. McKeever also worked as the Assistant Conductor for Piedmont Opera, where he conducted their 2023 production of Donizetti's *Don Pasquale*. Dr. McKeever earned a Doctor of Musical Arts in Orchestral Conducting at the University of Colorado Boulder, graduating in 2021. As a graduate teaching assistant, he served as the director of the CU Boulder Campus Orchestra. He also served as an Assistant and Cover Conductor for the Boulder Philharmonic.

Born and raised in Anchorage, Alaska, Dr. McKeever began his studies on the piano. While continuing on the piano, he switched his focus to the double bass in elementary school. He earned a Bachelor of Music in Double Bass Performance at the University of North Carolina School of the Arts where he studied with Paul Sharpe. While a student at UNCSA, Dr. McKeever developed an interest in conducting and began to work as an assistant conductor for the A.J. Fletcher Opera Institute, Piedmont Opera, and several UNCSA musicals. Dr. McKeever continued his studies at UNCSA, earning a Master of Music in Orchestral Conducting in 2015.

From 2012-2018, Dr. McKeever served as the Assistant Conductor for Piedmont Opera in Winston-Salem, NC. In 2018 he made his conducting debut with the company in Piedmont Opera's production of *The Pirates of Penzance*. In 2016, Dr. McKeever shadowed the American Ballet Theatre's spring season at the Metropolitan Opera at the invitation of the company's principal conductor, Charles Barker. Dr. McKeever's teachers include James Allbritten, David Amado, Charles Barker, Michael Jinbo, Christopher James Lees, Gary Lewis, Jonathan Schiffman, and Kevin Stites.

For more information, please visit johnmckeeverconductor.com.

Program Notes

The Oak (1943)

Florence Price's reputation as the first African American woman symphonist only highlights a fraction of her musical and compositional talent. With over 300 compositions, Price's works—which span from symphonies to art songs—are still constantly being rediscovered. That is not to mention her skills as a pianist and organist. Her musical ability was multifaceted and demands the full attention of academics and performers to showcase her accomplishments.

The Oak highlights a sense of compositional ambiguity in Price. Unlike other symphonic works that showcase African American traditions such as the use of juba dances or spirituals, *The Oak* alternates between murky tonal structures and clearer harmonies. Opening with an ominous melody in the low strings that permeates through the work, being repeated both directly and in fragments. The harmony alternates between tradition and mystery as the work's key becomes regularly hidden. Sweeter melodies will provide some respite from the more sinister tones of the original theme, but the descending melody always returns. *The Oak's* emotional mood is constantly shifting providing an uneasy yet enrapturing experience.

Prism Rhapsody (1995)

Keiko Abe is a Japanese composer based in Tokyo. A marimba specialist, she assisted in developing the five-octave marimba and expanded the instrument's repertoire as both a virtuosic performer and prolific composer. As an educator, she has given masterclasses all over the world and is currently the Professor of Marimba at the Toho Gakuen School of Music in Tokyo. Her works, including *Prism Rhapsody*, blend Japanese musical styles with high-level marimba artistry.

Prism Rhapsody masterfully features both the orchestra and the marimba. After a brilliant orchestral introduction, the soloist improvises over an interweaving string texture. The piece then moves through a series of difficult repeated passages that play in concert with the orchestral melody. *Prism Rhapsody* contains passages requiring six mallets (three in each hand) that create a thick marimba sound while demanding excellent coordination for the soloist. These virtuosic challenges culminate in a cadenza where the solo marimba accelerates into a flurry of notes before the orchestra returns for an intense finale. *Prism Rhapsody* is a brilliant showcase of the marimba, highlighting its numerous colors and all of the musicality it is possible to achieve on the instrument while also effectively blending the Eastern and Western classical music aesthetics.

Scheherazade (1888)

The story of *Scheherazade* finds its origins in *One Thousand and One Nights*. The framing story for these tales is based around the Sultan Shahryar who takes women as his brides and executes them the following day. One of these brides is Scheherazade. She saves herself by telling numerous tales night after night, enrapturing the Sultan, but never finishing a story before the dawn of a new day, so that he spares Scheherazade, granting her permission to continue her tales the following evening. Those stories, told over one thousand and one nights, explore a variety of adventures and fantasies, with characters such as Aladdin and Sinbad being recognizable to today's audiences. Rimsky-Korsakov creates impressions of some these tales in his symphonic work *Scheherazade*.

The most notable themes that occur throughout the symphony are those of the Sultan and of Scheherazade. *Scheherazade* opens with the declamatory Sultan's theme in the whole orchestra, followed by Scheherazade's twisting theme played by a solo violin. Scheherazade's theme leads into musical scenes that do not directly tell individual stories but instead create a musical atmosphere that complements these stories.

In the first movement we take to the seas with low string arpeggios creating waves of sound that break on Sinbad's ship. The second movement shows Prince Kalandar's escape from the king's second-in-command, the vizier, towards a far-off land by alternating an alluring opening melody with a strict march theme. The

third movement hints at a love story between a prince and a princess, with smooth flowing lines and an almost dancelike middle section. The finale spins multiple scenes into one movement flowing from the festive chaos of Baghdad all the way to a shipwreck. We hear the sultan's theme one last time with Scheherazade replying gracefully as the melody floats away into a sweet chord.

Program Notes by William Dowell

Personnel

Flutes

John Goodson
Nadia Lake
Haley Parks
Kyrsten Wehner

Oboes

Sophia Fasone
Lauren Hynes
Sadie Middleton

Clarinets

Meghan Brown
Jane Guillot-Beinke
Ava Rittgers

Bassoons

Kimberly Foley
Noah Lucas

Horns

Hayden Alley
Emily Aponte
Alexis Doebelin
Sydney Hendrickson
Joseph Rutherford

Trumpets

Jesse Hamilton
Sydney Lockridge
Brandon Sconce

Trombones

Reece Hinton
Brian Silvey
Brendan Sullivan

Tuba

Jonah Hammontree

Percussion

Carson Allen
Mon Jeong Cheok Kai
Daniel Noonan
Tanner Prewitt
Zach Simpson
Greyson Smallen

Harp

Sadie Rinck

Violins

Maya Anand
Kip Atteberry
Nevaeh Bouska
Nathan Bronstein
Bria Carradine
Angelina Casey
Alexandre Negrão +
Lydia Davis
Mary Draxler
Sophia Edwards
Breanne Garstang
Thomas Goff
Sofia Heredia
Joseph Johnson
Matthew Kim
Wendy Kleintank *
Drew Lubiewski
Brandon Merchant
Hadley Miller
Ethan Nguyen
Chinyere Omeife
Abigail Richmond
Thomas Robert
Ethan Sanders
Lucia Smith
Kyle Stawiarski
Sydney Studer
Simon Whitty

Violas

Ella Frank
Parker Krudop
Kara Lawson
Elaina Maurer *
Ash Merenbloom
Josephine O
Rebecca Winters

Cellos

Cheyenne Blair
Sydney Bolden
Marcus Fitch
Sophie Hof
Sara Lawson
Mason Murphy
Jillian Orendain
Henry Rao
Rebecca Robuck
Ananta Sharma
Preston Smith
Dean Wibe *

Basses

Kelsey Atteberry *
Samuel Caldwell
Sydney Hoynacki
Lucas Reaume
Trey Rolfes

Assistant Conductor

William Dowell

+ - concertmaster
* - principal string

Names are listed in alphabetical order,
seatings for the winds and percussion
rotate on each piece.